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"GERMAN DRAWINGS - MASTERPIECES FROM FIVE CENTURIES"
EXHIBITION TO OPEN OCTOBER 10TH
AT THE NATIONAL GALLERY OF ART

WASHINGTON, October 1st: David E. Finley, Director of the National Gallery of Art, announced today that a special loan exhibition of 153 "German Drawings" will be opened at the Gallery on Monday afternoon, October 10th, from 3 to 5 o'clock, by His Excellency the German Ambassador, Dr. Heinz L. Krekeler. The exhibition will continue in Washington through October 31st and will then go on tour under the auspices of the Traveling Exhibition Service of the Smithsonian Institution.

The five-museum tour was made possible through the cooperation of the German Government, the Staatliche Graphische Sammlung in Munich, and the German Embassy in Washington.

All of the 153 original drawings in the show were lent by West German museums and private collections, notably the Print Rooms in Berlin, Munich, Nuremberg, and Cologne, to name but a few of the twenty-five lenders to the exhibition.

The beautiful drawings shown here for the first time present the entire development of German graphic art from the delicate pen and ink drawing, "The Virgin Being Taught by St. Anne", by an anonymous artist working at the end of the 14th century, to the powerful "Self-Portrait" by Käthe Kollwitz dated c. 1927.

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Other rare early drawings in the collection include the "Portrait of a Young Girl Holding a Ring" by the Master E S who was active in the Rhineland between 1440 and 1467; the "Ecce Homo" attributed to the Hausbuch master, noted Rhenish painter and engraver working during the last quarter of the 15th century; and the "Madonna and Child" by Martin Schongauer, the outstanding German engraver before Dürer.

The sixteenth century is represented by a large number of famous draftsmen, including Albrecht Altdorfer, Hans Baldung Grien, Lucas Cranach, the elder and the younger, Albrecht Dürer, Matthias Grünewald and Hans Holbein.

The fourteen drawings by Dürer, the greatest German draftsman and printmaker of his time, show every phase of his artistic development from the "Two Young Riders", a pen and ink drawing of about the year 1500, to the magnificent "Head of St. Mark", a metalpoint sketch of great power and intensity, dated 1526.

Striking works by Adam Elsheimer, Wenzel Hollar and Matthäus Merian illustrate the luminous style of the 17th century, and the Asam brothers, Daniel Chodowiecki and Angelica Kauffmann exemplify some of the diverse tendencies of the 18th.

The exhibition concludes with a large array of 19th century drawings by such well-known masters as Caspar David Friedrich, Wilhelm von Kobell, Hans von Marées, Lovis Corinth and Max Liebermann.

The exhibition was selected by Dr. Peter Halm, Director of the Staatliche Graphische Sammlung in Munich. Dr. Halm, who also prepared the illustrated catalogue, accompanied the collection to Washington. As he points out in his foreword: "One of the striking facts to be observed in an overall survey of the history of European art is that graphic art played a

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more important role in Germany than in any other country. Every land with a great artistic tradition naturally produced great draftsmen, men whose work reflected the changing political, social, and psychological circumstances in which they lived and worked, but rarely has the urge for graphic expression been as powerful or as continuous through the centuries as it has in Germany. This explains Max Dvorak's dictum that 'it would be just as futile to write a history of Greek thought that ignored Greek tragedy as it would be impossible to present a history of German art without devoting one of its most important chapters to German graphic art'".

The exhibition will be shown at the Cleveland Museum of Art from November 14 - December 18, and later at the M. H. De Young Memorial Museum in San Francisco, the Museum of Fine Arts in Boston, and in one other leading museum.

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